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Hogarth moralized

Hogarth, William

London, 1831

Industry And Idleness.

[urn:nbn:de:hbz:466:1-62527](https://nbn-resolving.org/urn:nbn:de:hbz:466:1-62527)

INDUSTRY AND IDLENESS.*

As our future welfare in a great measure depends on our first setting out in the world, and as we derive our success in life from our own active endeavours ; it may not appear inconsistent with reason to say, that our good or ill-fortune is chiefly owing to our diligence, or sloth, in the early part of our lives, which if well followed in the course of our youth becomes habitual, and is as it were moulded with our natures. This, I think, Mr. Hogarth has made appear in the following history of the Two Apprentices, by representing a series of such scenes as follow naturally, in order, a course of industry or idleness, and which he has decorated with such texts of scripture as teach us their analogy with holy writ. Now, as example is far more convincing and persuasive than precept, these prints are undoubtedly an excellent lesson to such young men as are brought up to business, by laying before them the inevitable destruction that awaits the slothful, and the infallible reward that attends

* [The hint for contrasting the very opposite characters of this set of prints is taken from the old comedy of "Eastward Hoe." Touchstone, a plain and honest old citizen and goldsmith, has two apprentices, Golding and Quicksilver: the former is a counterpart of Hogarth's Goodchild, and the latter has many of the dispositions of Mr. Thomas Idle.

In the comedy, as in the prints, young Golding becoming a magistrate, Quicksilver is brought before him as a criminal. In later days, James Love the comedian, re-dramatised this eventful history, and the celebrated Tom King performed the good apprentice.]

the diligent. It was this motive that induced the Chamberlain of London to have them hung up in his public office, as the most useful furniture he could think of, and as a pattern to every person in trade ; hoping they would follow his example. These sheets then may not be unuseful, or unproductive of good consequences, if put into the hands of the rising generation.

PLATE I.

THE FELLOW 'PRENTICES AT THEIR LOOMS.

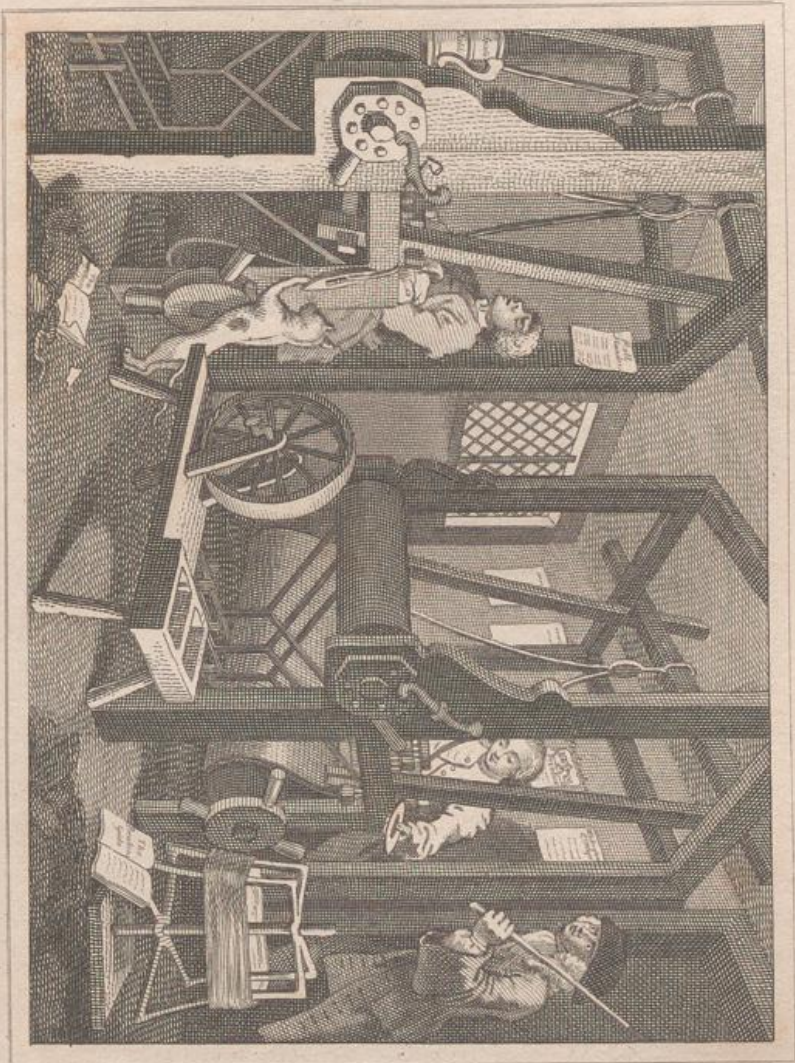
Proverbs, Chapter xxiii. Verse 21.

“ The drunkard shall come to poverty, and drowsiness shall clothe a man with rags.”

Proverbs, Chapter x. verse 4.

“ The hand of the diligent maketh rich.”

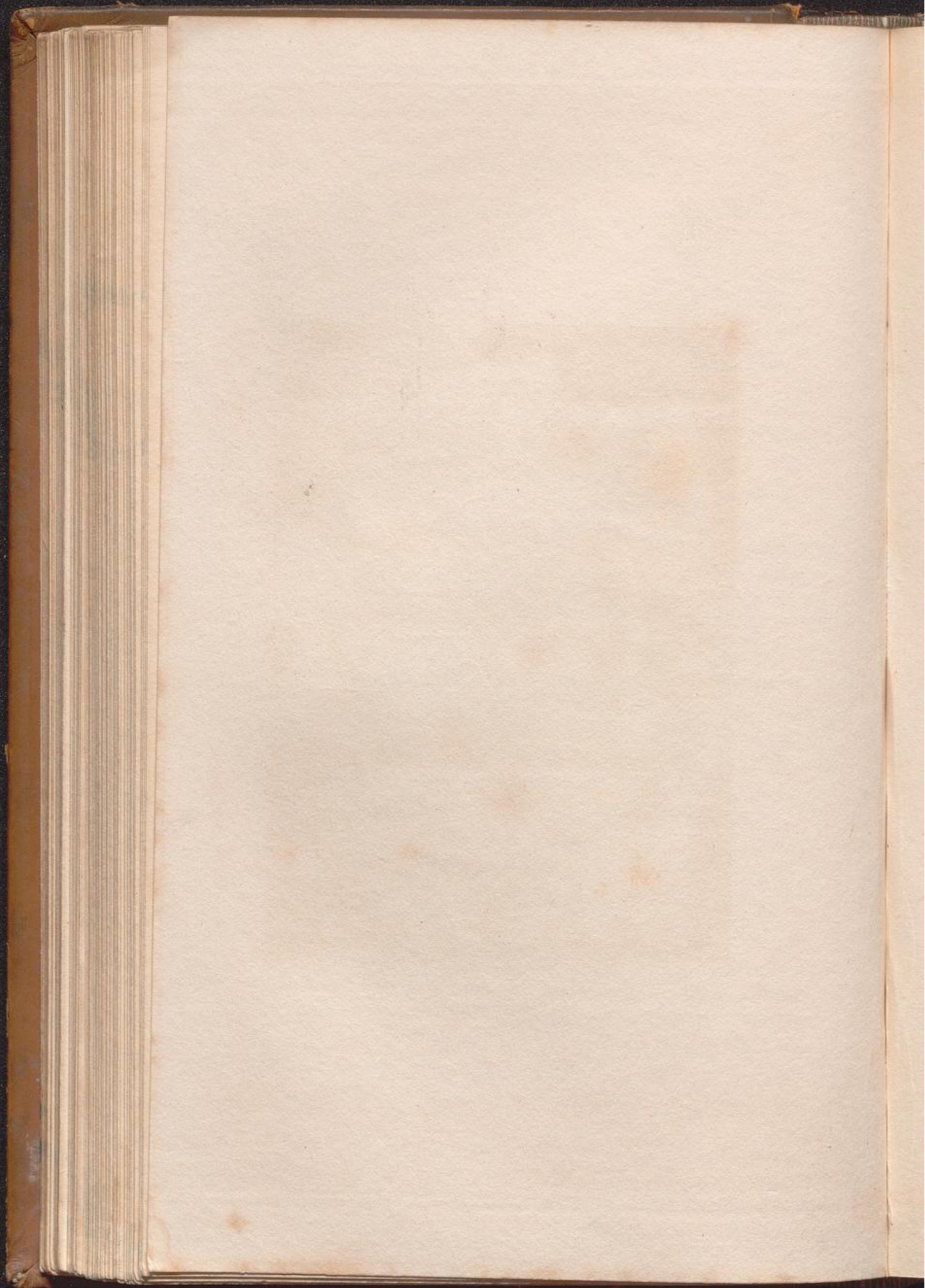
View then the noble contrast ; see the fellow 'prentices at their looms in the workshop of a Spital-fields weaver. Observe in the one a serene and open countenance, the distinguished mark of innocence ; and in the other a hanging downcast look, the index of a corrupt and vicious heart. The industrious lad is here diligently employed at his work, and his thoughts are wholly taken up with the business he is upon. His book, called the Prentice's Guide, supposed to be given him for instruction, lies fair and open, beside him, as perused with care and attention. The employment of the day seems his constant study ; and the interest of his master his continual regard. Even in his leisure hours, the usual times of recreation, he is not without a thought on the obligations of his station, but passes his time in exact conformity to his sense of duty ; and we are given to understand by those ballads pasted on the wall behind him,



J. Andrew, sc.

INDUSTRY AND IDIENESS. P.L.I.

Published by John Mayer, 50, Fleet Street, Jan. 21, 1851.



which contain the histories of the London 'Prentice, Whittington, the Mayor, &c. that if his boyish follies ever lead him to lay out a penny in youthful amusements, it is on things that may improve his mind and correct his understanding. On the contrary, his fellow-'prentice, overpowered with beer, plain from the half-gallon pot before him, is with his arms folded, fallen asleep; a manifest token of laziness, brought on by a love of liquor. Such is the misfortune of many men, that the errors they imbibe in their youth become habits in their age; for we find (so fond are some of drinking) that when they cannot meet with others who will run with them into equal excess, rather than not indulge themselves in their beloved vices, they will even get drunk alone. From the cat's playing with the shuttle, we learn, how fast he is locked in sleep; so inattentive is he to his own and master's interest, as to suffer that to be done, during his insensibility, which will give him additional trouble when he awakes, and verify the old proverb, "lazy folks take the most pains." The ballad, containing the history of Moll Flanders, fixed up behind him, shews us the bent of his mind towards that which is bad; and his book of instructions lying torn and defaced upon the ground, how regardless he is of any thing tending to his future welfare. His master stealing in, with an angry countenance, and an uplifted stick, gives us to understand, that the consequence of his sloth is a present beating; and the emblematical figures* of a pair of fetters, a cat-o-nine tails, and a halter, (if he goes on as he has begun) what he may expect in future; whereas the regalia on the other side, viz. the golden chain, the sword and mace, are pictured to denote that preferment and honour are the rewards of diligence and labour.

* [The ornaments of the engraved frames of the original prints.]

PLATE II.

THE INDUSTRIOUS 'PRENTICE PERFORMING THE DUTY OF A
CHRISTIAN.

Psalm cxix. Verse 97.

"O how I love thy law ; it is my meditation all the day."

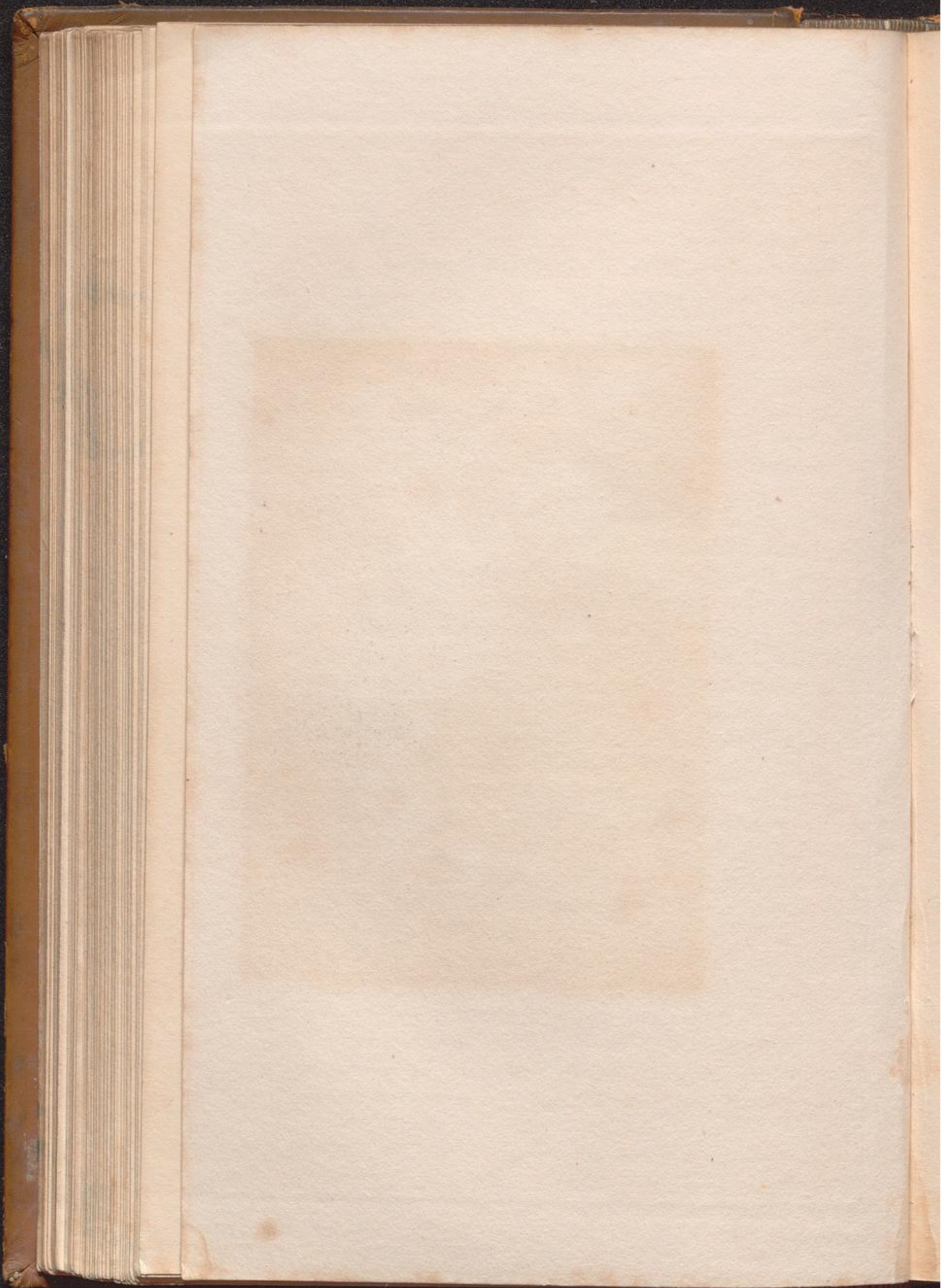
But as the very best of our services are ineffectual with respect to the end proposed, unless attended with the blessing of heaven, this plate represents to us the industrious young man performing the duty of a Christian in the service of his God ; by which we are taught, that an attention to our eternal welfare should be a great part of our concern, and go hand in hand with our temporal, in opposition to the general practice of mankind, who vainly think, that to eat, drink, dress, and live, is the *summum bonum*, or chief good on which our thoughts should be constantly employed. We see him here attending the public service in a devout and decent manner ; (joining in that particular part of it, psalm-singing ; which is too often neglected by those who are even constant attenders of divine worship) not in a lazy indolent posture, sitting, or lounging, as is frequently the custom, but standing up, as a mark of sacred respect to that God whose praises he is chaunting out ; and as a proof that this appearance is not only outward, the calmness and well-meaning disposition of his countenance sufficiently declare an inward purity, and that his gestures are the immediate result of a fervent heart. A bright example of piety, and a lively contrast to the man asleep beside him, which shews us how often people are induced to be present, on these solemn occasions, merely through fashion, and that they may not pass for heathens, without the least regard to their



P. Andrews, sc.

INDUSTRY AND IDLENESS, PL. 2.

Published by John Major, 50, Fleet Street, March, 31, 1831.



spiritual interest ; choosing rather to sleep away their salvation, than to sit out as they profanely call it, the dull and tedious service of the church. Surely such persons as make a convenience of public worship, as is the case with many, must imagine the clergy are appointed by the parish to amuse its inhabitants in an idle hour, which they are not permitted to employ in their respective occupations, or they would not pay so little regard to what they hear. His giving a person near him (who is supposed to be his master's daughter) a sight of his book, tells us that he cares not for himself alone, but that while he serves his own soul, he is not unmindful of his neighbour's. By the hassocks turned without the pew, except one beneath his own feet, we learn, that whilst others, regardless, sit or loll through the petitionary part of the service, he performs it on his knees, intensely adoring the God on whom he rests his confidence, and as an humble supplicant at the throne of heaven for mercy. The trussed-up figure of the preposterous woman behind him, intimates, that after the manner of many others, she is as much swoln with pride as corpulency ; that she thinks herself of the greatest consequence, which she endeavours to make known, (church being the usual place of such exhibitons) by rivalling her neighbours in the number of ribands at her breast, and in the enormous size of her fan ; things full as expressive as the most costly jewels, being the greatest ornaments within the reach of her pocket. The other figure, that of the pew-opener on the left, denotes the decent behaviour of the devout worshipper : though age and infirmities prevent her rising, still she is intent on the solemn office, and pays her adoration to the utmost of her power. Upon the whole, we are to learn from the general tenor of the piece before us, that our well-

being in this life depends upon a conscientious regard to the duties of a Christian, and on our being particularly careful with respect to the next.

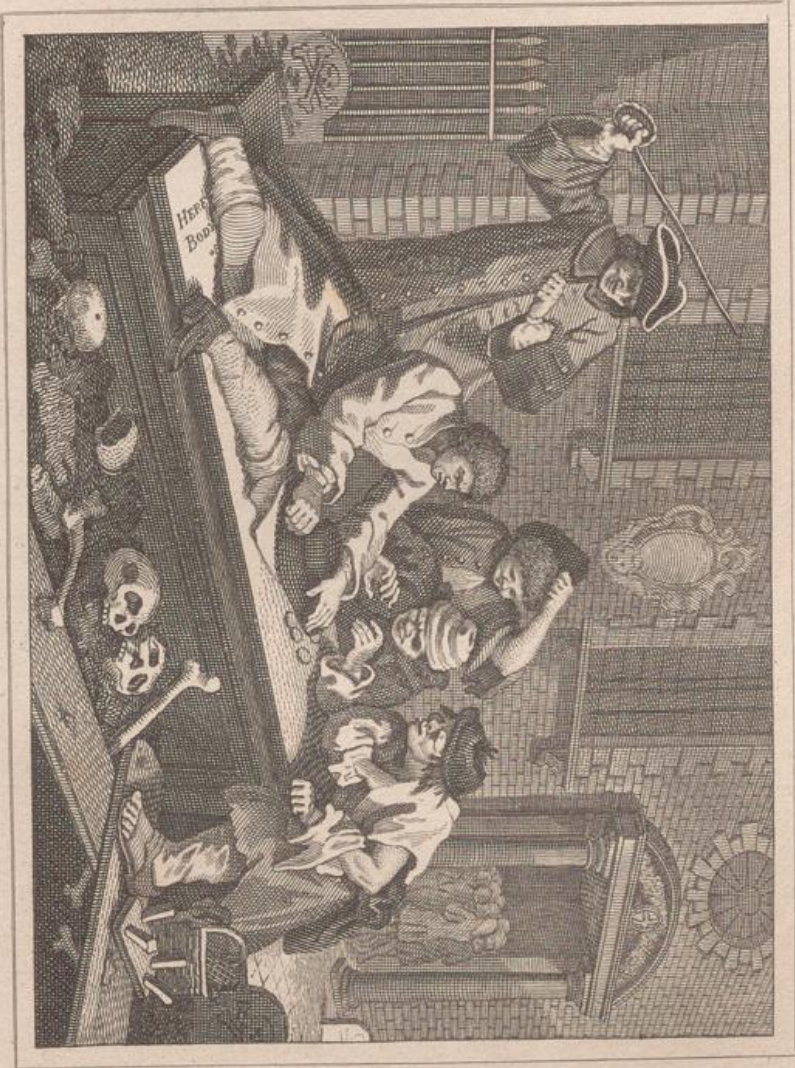
PLATE III.

THE IDLE 'PRENTICE AT PLAY IN THE CHURCHYARD DURING
DIVINE SERVICE.

Proverbs, Chapter ix. Verse 29.

“Judgments are prepared for scorers, and stripes for the back of fools.”

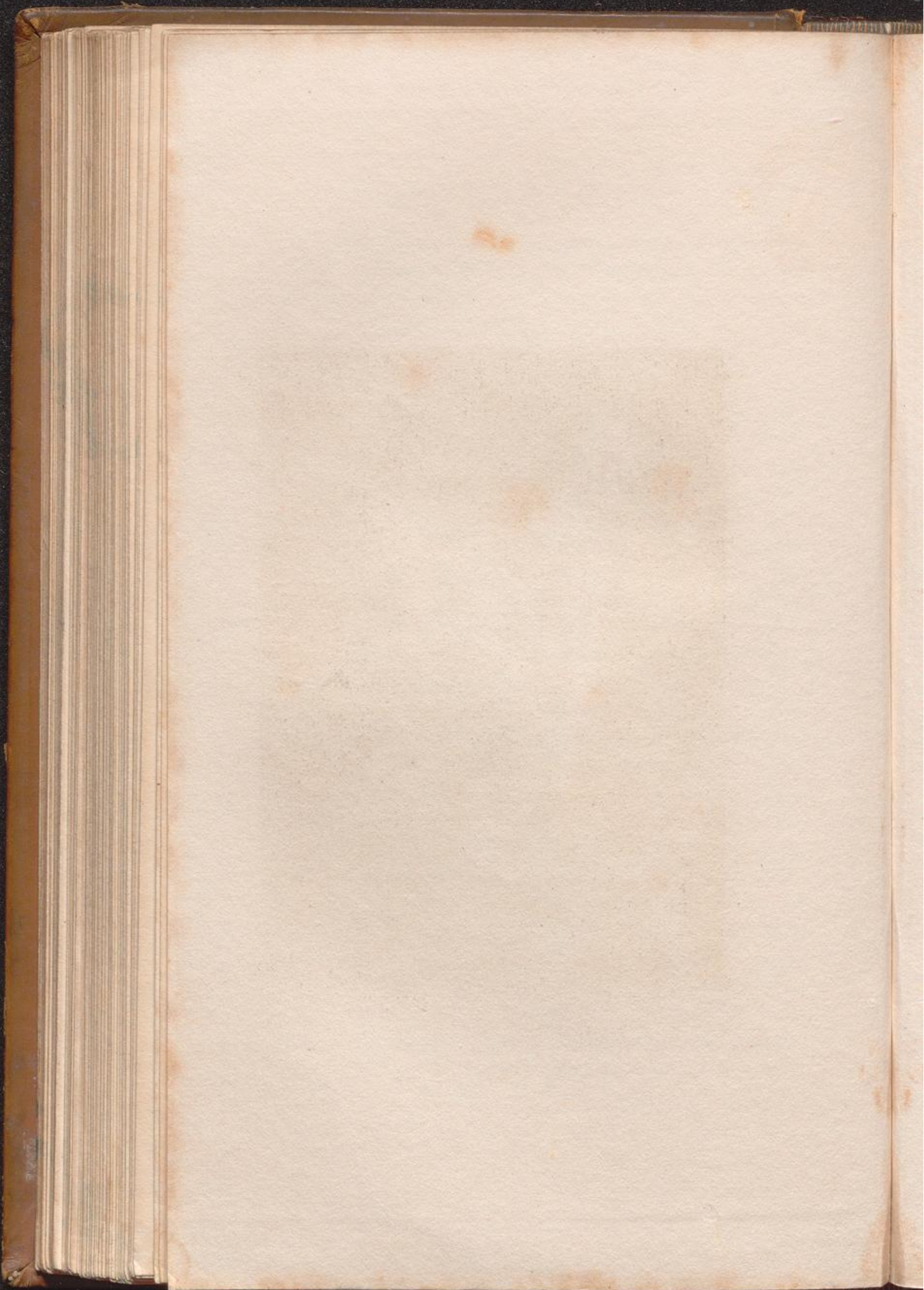
As a contrast to the last plate, that of the industrious young man performing of the duties of a Christian, is this, representing the idle 'Prentice at play in the churchyard during divine service. As an observance of religion is allowed to be the foundation of virtue, so a neglect of religious duties has long been acknowledged the forerunner of every kind of wickedness, the confession of malefactors at the place of execution being a doleful confirmation of this sad truth. Here we see him, while others are intent on the holy office, transgressing the laws both of God and man, gambling on a tomb-stone with the off-scouring of the people, the meanest of the human species, shoe-blacks, chimney-sweepers, &c. for none but such ignorant abandoned wretches would deign to be his companions; and so callous is his heart, so wilfully blind is he to every thing tending to his future interest, that the tombs, those standing monuments of mortality, cannot rouse him, nor even the new-dug grave, the skulls and bones, those lively monitors of our latter end, awake him from his sinful lethargy, open his eyes in the midst of danger, or pierce his heart with the least reflection. Such an instance of hardened

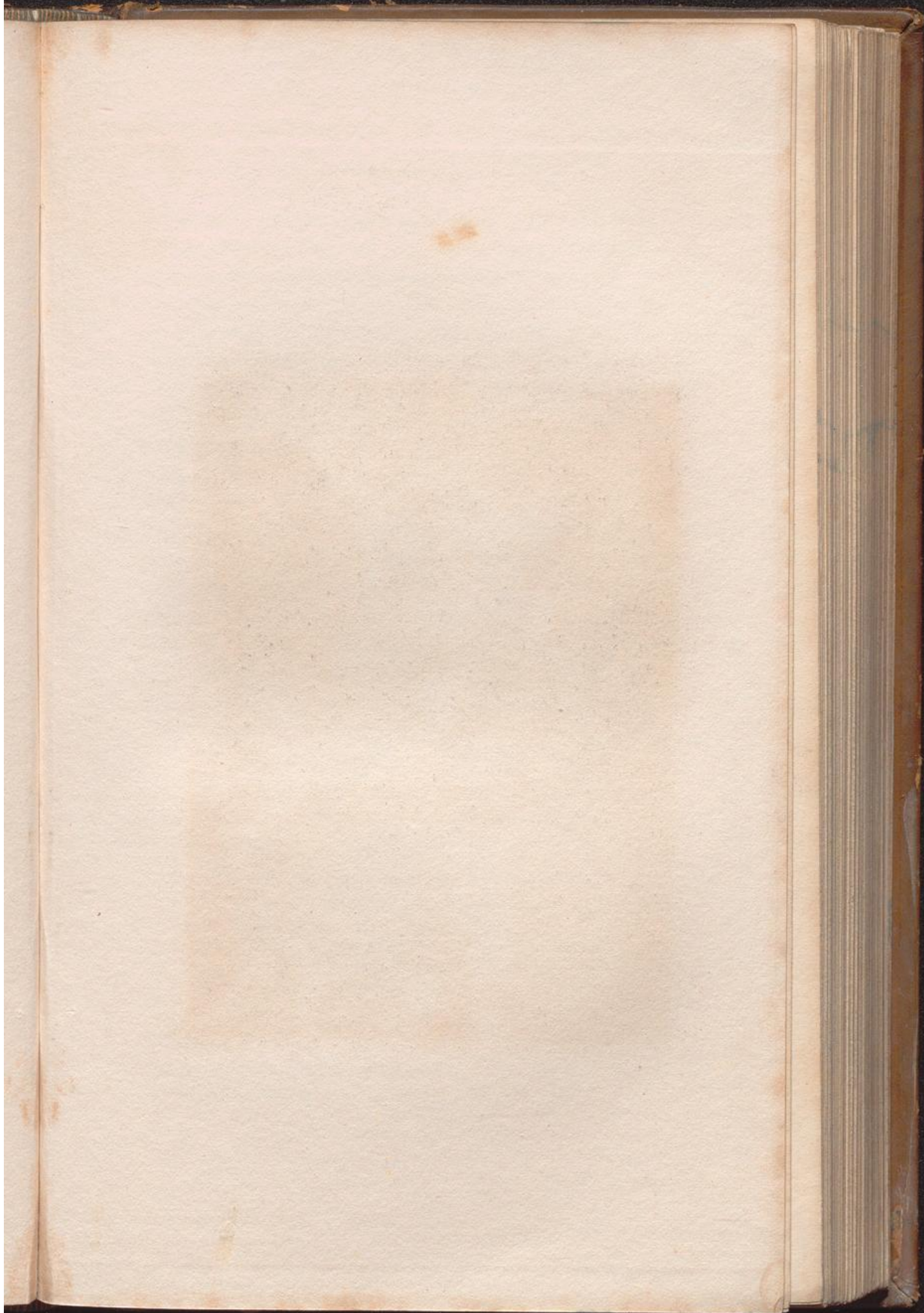


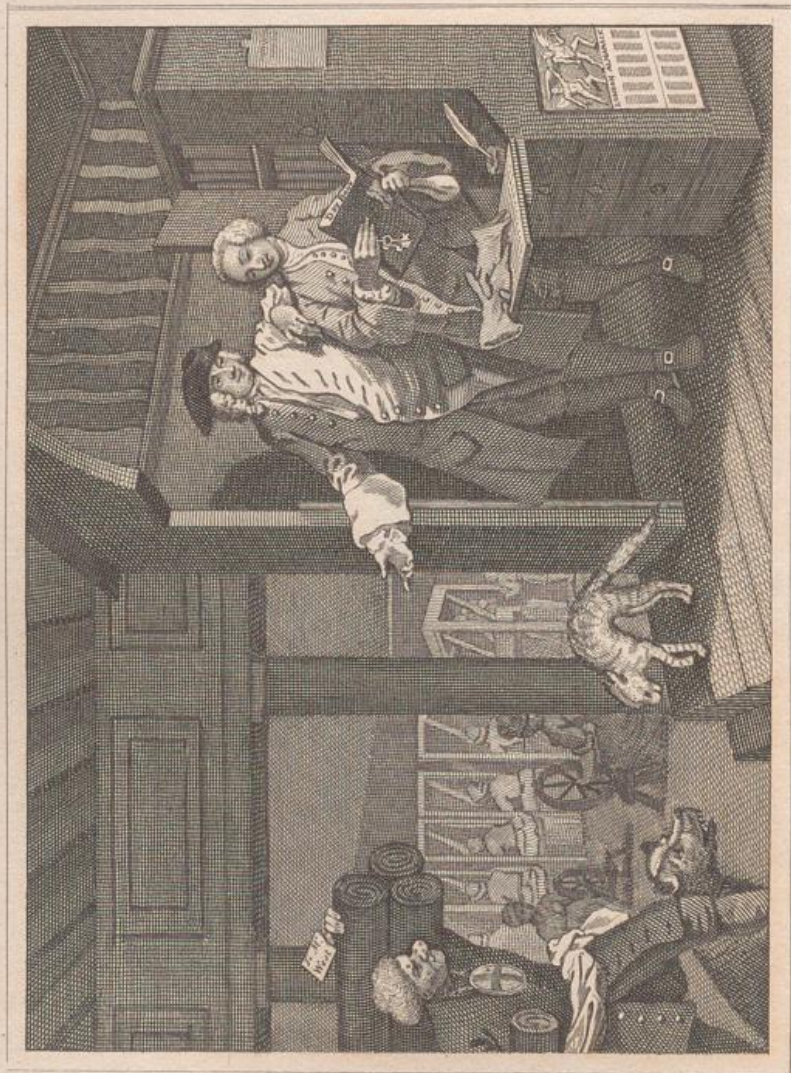
F. Audouin sc.

INDUSTRY AND IDLENESS, PL. 3.

Published by John Mayor, 50, Piccadilly Street, Jan. 11, 1831.







F. Audinot, sc.

INDUSTRY AND IDLENESS. PL. 4.

Published by John Major, 59, Fleet Street, March 31, 1831.

viciousness as is not to be paralleled ! —The hand of the boy employed upon his head, and that of the shoe-black in his bosom, are expressive to the utmost of filth and vermin ; and that he (the apprentice) is within a step of being overspread with the beggarly contagion. His obstinate continuance in his crime, 'till removed by the blows of the watchful beadle, gives us to understand that stripes are prepared for the back of fools ; that disgrace and infamy are the natural attendants of the slothful and the scorner ; and that there are little hopes of any alteration, 'till he is overtaken in his sin by the avenging hand of Omnipotence, and feels with horror and amazement, the unexpected and inevitable stroke of death. Thus, dreadfully, does the obstinately incorrigible person shut his ears against all the alarming calls of Providence, and sin away even the possibility of Salvation !

PLATE IV.

THE INDUSTRIOUS 'PRENTICE A FAVOURITE, AND ENTRUSTED
BY HIS MASTER.

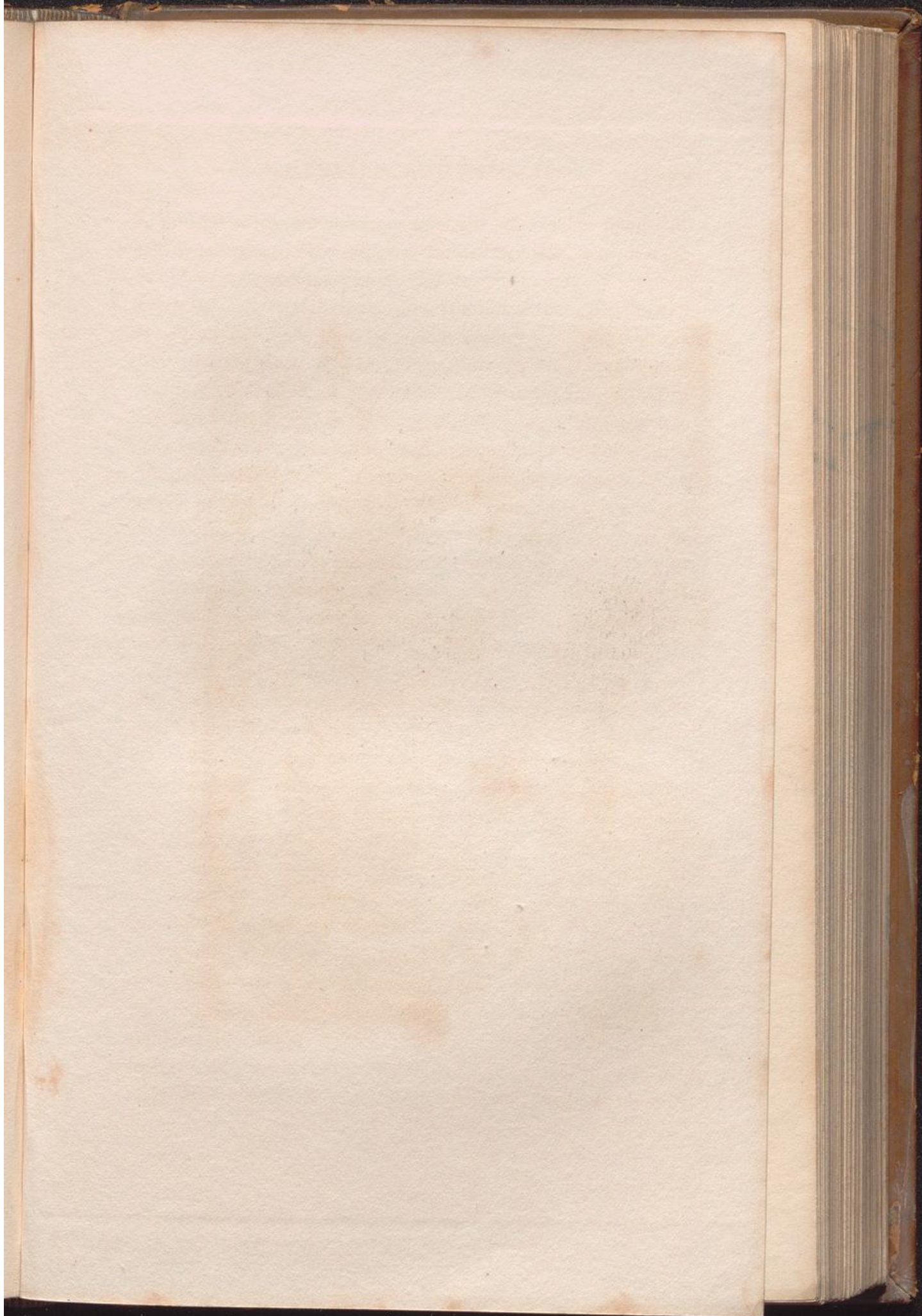
Matthew, Chapter xxv, Verse 21.

“ Well done thou good and faithful servant ; thou hast been faithful over a few things, I will make thee ruler over many things.”

The industrious youth, by a discreet and steady conduct, we are to imagine, attracts the notice of his master, and becomes a favourite : accordingly we behold him, here, (exquisitely continued from the first and second prints) in the compting-house (with a distant view of the looms, and of the quilsters winding quills for the shuttles, from whence he was removed) entrusted with the books, receiving and giving orders, (the general reward of honesty, care, and

diligence) evident in the delivery of some stuffs by a city-porter, from Blackwell-Hall. By the keys in one hand, and the bag in the other, we are taught that he has behaved himself with so much prudence and discretion, and given such instances of fidelity, as to become, now, the keeper of untold gold : the greatest mark of implicit confidence. The integrity of his heart is visible in his face. The modesty and tranquillity of his countenance tell us, that though the great trust reposed in him is an addition to his happiness, yet that he discharges his duty with so much becoming diffidence and care, as not to betray any of that pride which usually attends so great a promotion. The familiar position of his master, leaning on his shoulder, is a further proof of his esteem, declaring that he dwells as it were, in his bosom, and possesses the greatest share of his affection : circumstances that must sweeten even a state of servitude, and make a pleasing and indelible impression on the mind. The head-piece to the London-Almanack, representing Industry taking Time by the fore-lock, is not one of the least beauties in this plate, as it intimates the danger of delay, and advises us to make the best use of time whilst we have it in our power ; nor will the position of the gloves, on the flap of the escritoire, be unobserved by a curious examiner, being expressive of that union that subsists between an indulgent master and an industrious apprentice.

The strong-beer nose and pimpled face of the porter, (though it has no connection with the moral of the piece) is a fine caricatura, and shews that our author let slip no opportunity of ridiculing the vices and follies of the age, and particularly here, in laying before us the strange infatuation of this set of people, who, because a good deal of labour requires some extraordinary refreshment, will even





A. Dawson, sc.

INDUSTRY AND IDLENESS, PL. 5.

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drink to the deprivation of their reason and the destruction of their health. The surly mastiff keeping close to his master and quarrelling with the house-cat for admittance, though introduced to fill up the piece, represents the faithfulness of these animals in general, and is no mean emblem of the honesty and fidelity of the porter, and of that universal harmony that dwells within this house.

PLATE V.

THE IDLE 'PRENTICE TURNED AWAY AND SENT TO SEA.

Proverbs, Chapter x, Verse 1.

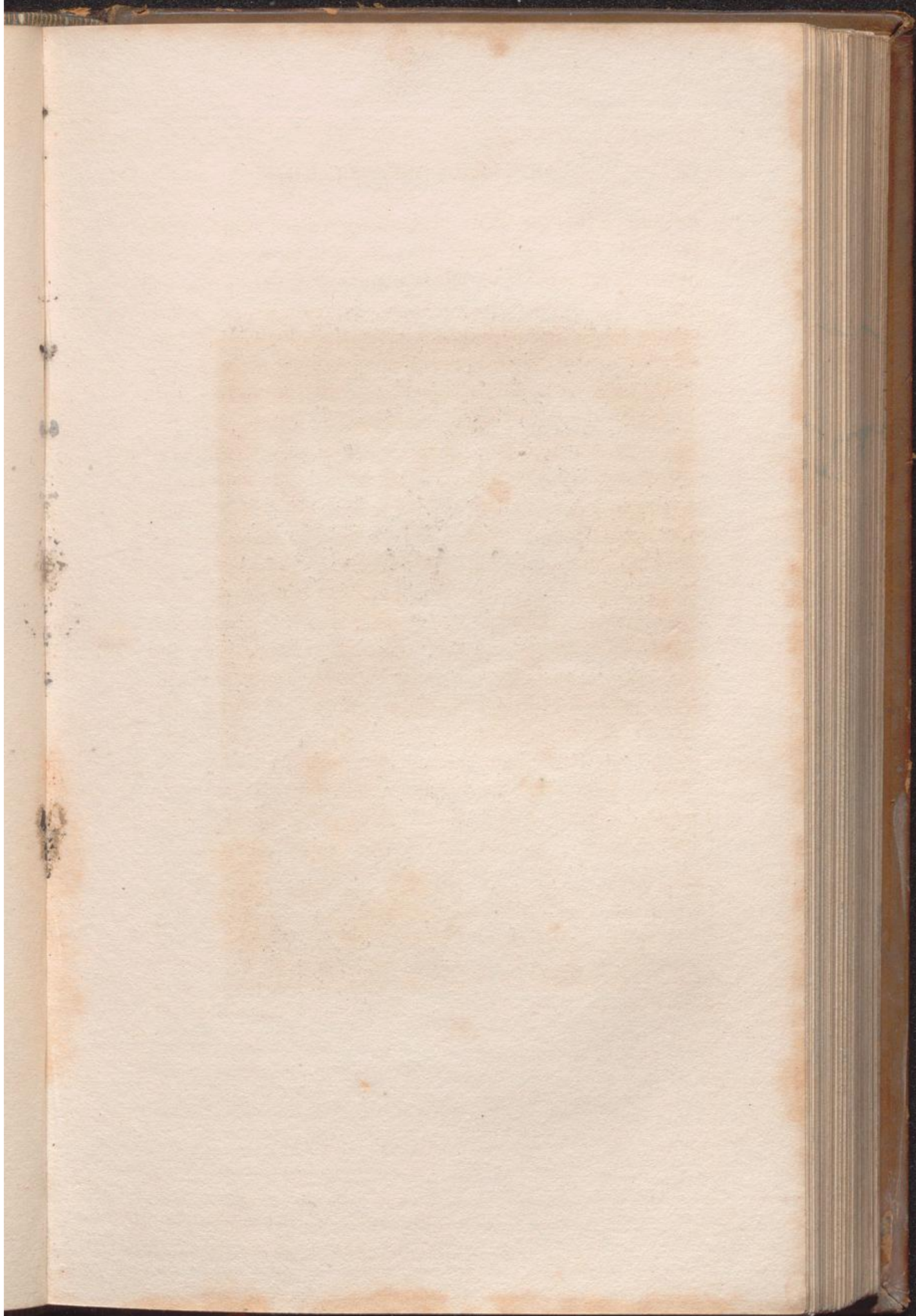
“A foolish son is the heaviness of his mother.”

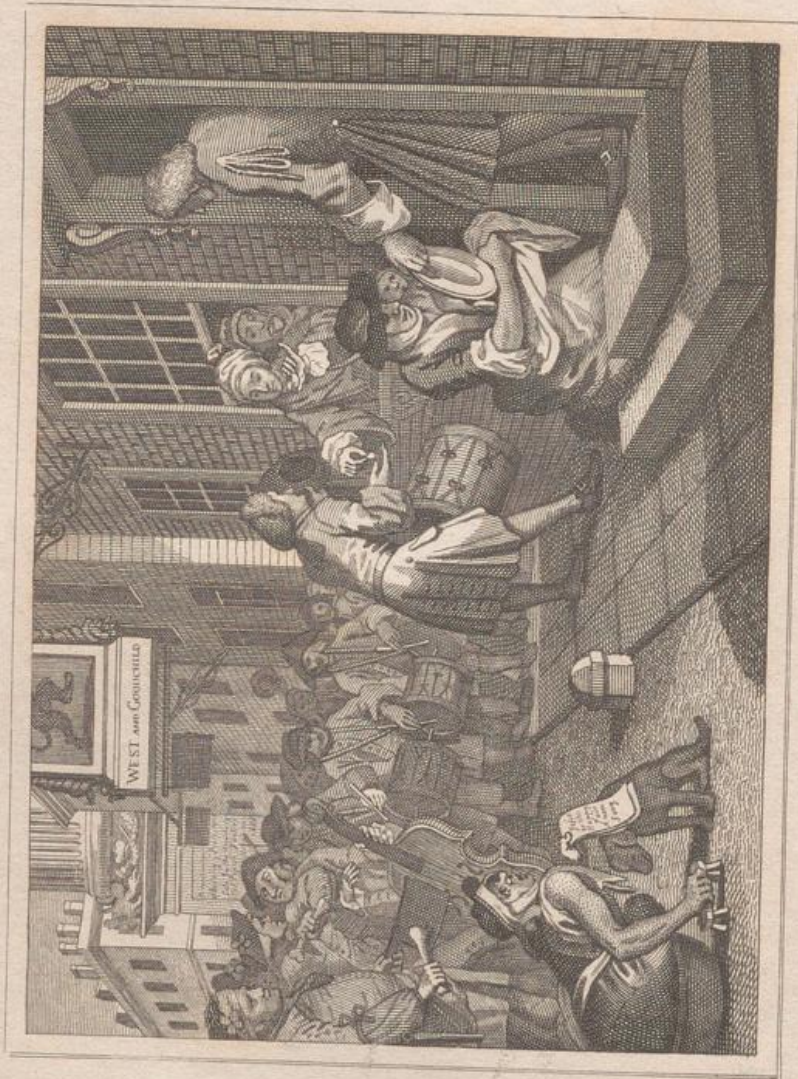
On the other hand, the idle 'Prentice having, by his continual bad behaviour tired out the patience of his master, is turned away and sent to sea, in hopes that, being absent from the vices of the town, and out of the reach of his wicked companions, together with the discipline of the sea-service, might work that reformation, his friends had little reason to expect while he continued on shore. See him then in the ship's boat, off from land, the stage of all his crimes, making toward the vessel in which he is to embark. The disposition of the different figures in the boat, and the expression of their faces, tell us, as particularly as if we heard them speak, the subject of their discourse, which is relative to his idleness, His insolent behaviour and impudence to every one present, his application of his hand to his forehead, by way of horns, supposed to have been dictated to him by the place, in the river, which they have just passed, that of Cuckold's-Point,* and his throwing his

* A place, by the water-side, (so called) three miles below London-bridge.

indentures into the water with an air of contempt, prove, that he is not at all affected by his present condition, and how little he regards the persuasions, nay, the tears of a fond mother, whose heart seems ready to burst with grief, fearing the fate of her darling son. Well might Solomon say, a foolish son is the heaviness of his mother; it being natural for a parent to be interested in the well-being of a child (be that child ever so bad;) to rejoice in a foresight of its happiness, and sorrow even in a distant view of its misery!—One would naturally imagine, from the common course of things, that reflection would now and then find a passage to his heart, and be a means of softening, in some measure, the ruggedness of his disposition; but on the contrary we observe him, in the vulgar phrase, a dog so hardened, as to beget, even in the seamen (who are themselves almost in a state of incivilization) an abhorrence of his behaviour, and draw from them an intimation of what he is to expect, unless he alters for the better; namely, first, a whipping, indicated by the cat-o-nine-tails hung over his shoulder, by the boy behind him; and in the end a gallows, which the boatswain is pointing at; too often the dreadful consequence of sloth, which is in fact the parent of every kind of wickedness.*

* [The great physiognomist, Lavater, does Hogarth the honour to illustrate a part of his system by a copy of this print—accompanied by the following observations. “Here are the traits of drunkenness with thoughtless stupidity. Who can look without disgust? Would these wretches have been what they are, had they not by vice erased nature’s works? Can perversion be more apparent than in the middle profile?”]





P. Andrews, sc.

INDUSTRY AND IDLENESS, - PL. 6.

Published by John Major, 50, Fleet Street, Sept. 21, 1831.

PLATE VI.

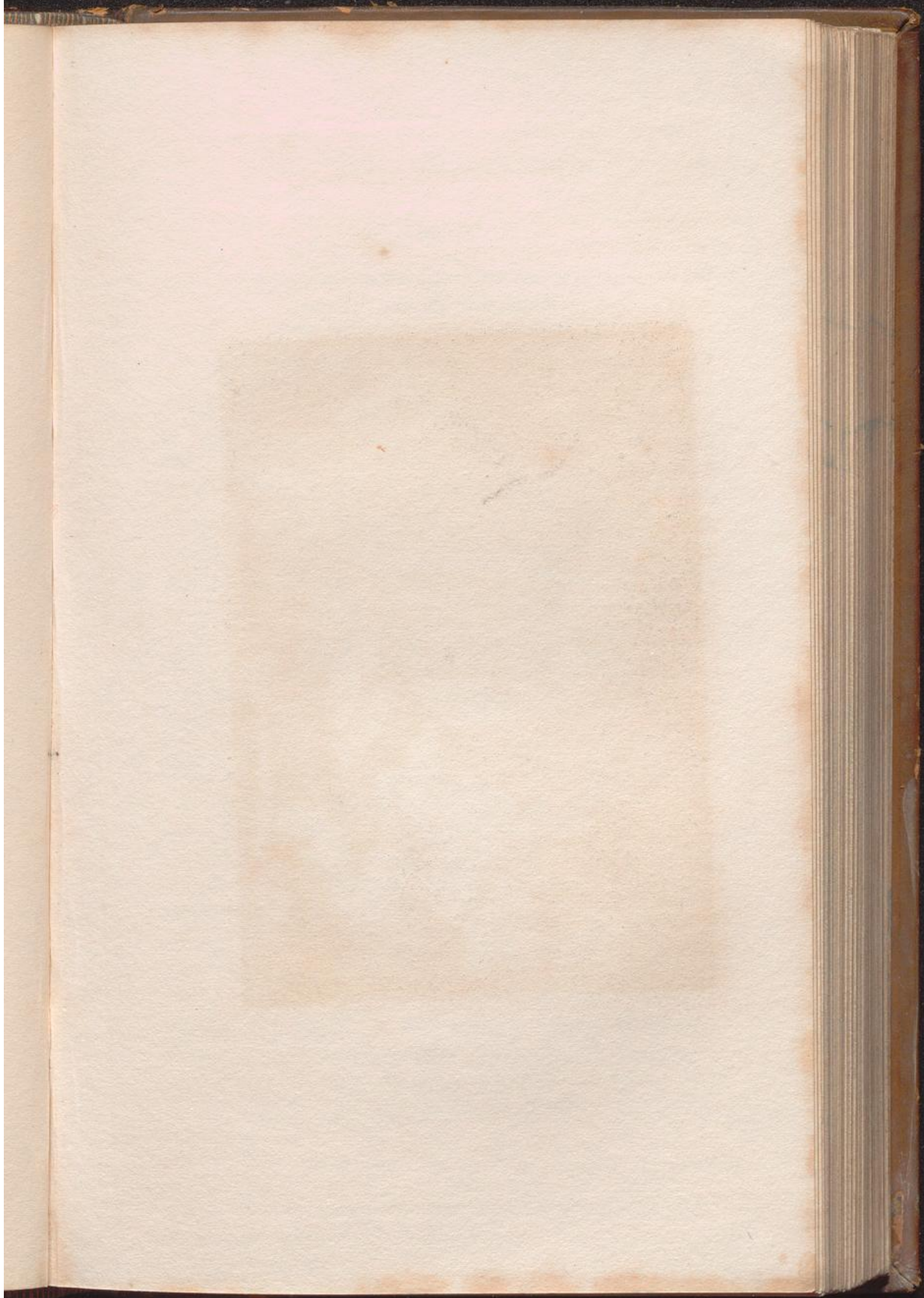
THE INDUSTRIOUS 'PRENTICE OUT OF HIS TIME, AND
MARRIED TO HIS MASTER'S DAUGHTER.

Proverbs, Chapter xii, Verse 4.

“The virtuous woman is a crown to her husband.”

Here we see the industrious youth increasing in his happiness, taken into partnership by his master, (evident from their joint names upon the sign) and married to his daughter; the subject of this plate being finely continued from the second and fourth. By the young man's appearing in his cap and gown at breakfast, in company with his amiable spouse, we are to suppose it morning, and by the congratulations of the mob, gathered in such numbers from his well-known benevolence and generosity, the morning after marriage. Even in this hour of dissipation, in this feast, and riot of the senses, he is not inattentive to the distresses of others, nor deaf to the voice of humanity. The natural feelings of his heart, and his desire that others should, in some measure, partake of his felicity, are visible from the servant's distributing by his order to the necessitous, and his giving the master-drummer gold, to gladden the hearts of his comrades. In this groupe of figures, the true spirit of this nation is exquisitely described, in the earnestness with which one of the butchers, standing, with his marrow-bone and cleaver, observes the fortunate receiver for the other drums; and the anger expressed in the countenance of his fellow, who is elbowing, out of the first rank, the ruffled French performer on the base-viol; demanding that precedence, the English have been always masters of. That

cripple, on the left of this piece, was intended for a well-known beggar called Philip-in-the-tub, (from his being reduced to the shift, we see, in order to supply his unhappy want of limbs) who in the principal towns of Ireland, and the Seven Provinces, as well as in those of Great Britain, was a constant attendant at all weddings as an epithalamist. He is supposed to be here bawling out the old song of Jesse, or The happy pair. But whilst our attention is drawn to the moral history of the piece, we must not forget the other design of the painter, that of exhibiting to view the extravagance of custom, in the assembling of so great a number of drummers, fiddlers, butchers, &c. who because in former days, the weddings of those who were respected in the parish were usually celebrated with instruments of joy, (the public congratulations of their poorer neighbours) do now, on such particular occasions, gather round the house, not out of any regard to the persons whose marriage they attend, but merely through a view of obtaining money; and though perhaps they might in this be, in some respect, justifiable, yet grown to extortion (the common practice of latter days) it is criminal, deserving the watchful care of magistracy, and, the interposition of the law; for to so great a pitch of insolence are these wretches arrived, that if their extravagant demand is not complied with, from sounds of congratulation they proceed to those of insult; and from being formerly instruments and marks of respect, they are now become a general nuisance. Such is the pernicious prevalence of some customs, supported and encouraged by the ill-judged liberality of the public!





P. Audouin, sc.

INDUSTRY AND IDLENESS. — PL. 7.

Published by John Major, 50, Fleet Street, June 30, 1834.

PLATE VII.

THE IDLE 'PRENTICE RETURNED FROM SEA AND IN A GARRET
WITH A COMMON PROSTITUTE.

Leviticus, Chapter xxvi, Verse 36.

“The sound of a shaken leaf shall chase him.”

The idle apprentice, as appears by this print, is advancing with large strides towards his fate. We are to suppose him returned from sea, after a long voyage, and to have met with such correction abroad for his obstinacy, during his absence from England, that though it was found insufficient to alter his disposition, yet it determined him to some other way of life, and what he entered on is here extremely evident, (from the pistols beside the bed, and the trinkets his companion is examining, in order to strip him of) to be that of the highway. He is represented in a garret with a common prostitute, the partaker of his infamy, awaking, after a night spent in robbery and plunder, from one of those broken slumbers, which are ever the consequence of a life of theft and debauchery. Though the designs of Providence are visible in every thing, yet they are never more conspicuous than in this; that whatever these unhappy wretches possess, by wicked and illegal means, they seldom if ever comfortably enjoy. In this scene, we have one of the finest pictures imaginable of the horrors of a guilty conscience. Though the door is fastened in the strongest manner with a lock and two bolts, and with the addition of some planks from the flooring, so as to make his retreat as secure as possible; though he has attempted to drive away thought by the powerful effects of spirituous liquors, plain, from the glass and bottle upon the floor, still he is not able to fence out his guilt, or steel his breast against reflection. Behold

him roused by the accidental circumstance of a cat's coming down the chimney, and the falling of a few bricks, which he fears to be the noise of his pursuers! Observe him starting in his bed; and all the tortures of his mind imprinted in his face! He first stiffens into stone; then all the nerves and muscles relax; a cold sweat seizes him; his hair stands on end; his teeth chatter; and dismay and horror stalk before his eyes. How different is the countenance of his wretched bed-fellow! wherein unconcern and indifference to every thing but the plunder, are plainly apparent. She is looking at an ear-ring, which with two watches, an etwee, and a couple of rings, are spread upon the bed as part of last night's robbery. The phials on the mantle-piece declare that sickness and disease are common to prostitution; and the ragged and beggarly appearance of the room, its wretched furniture, the hole by way of window, (by whose light she is examining her valuable acquisition, and against which she had hung her old hoop-petticoat, in order to keep out the cold) and the rat's running across the floor, are just and sufficient indications that misery and want are the constant companions of a guilty life.

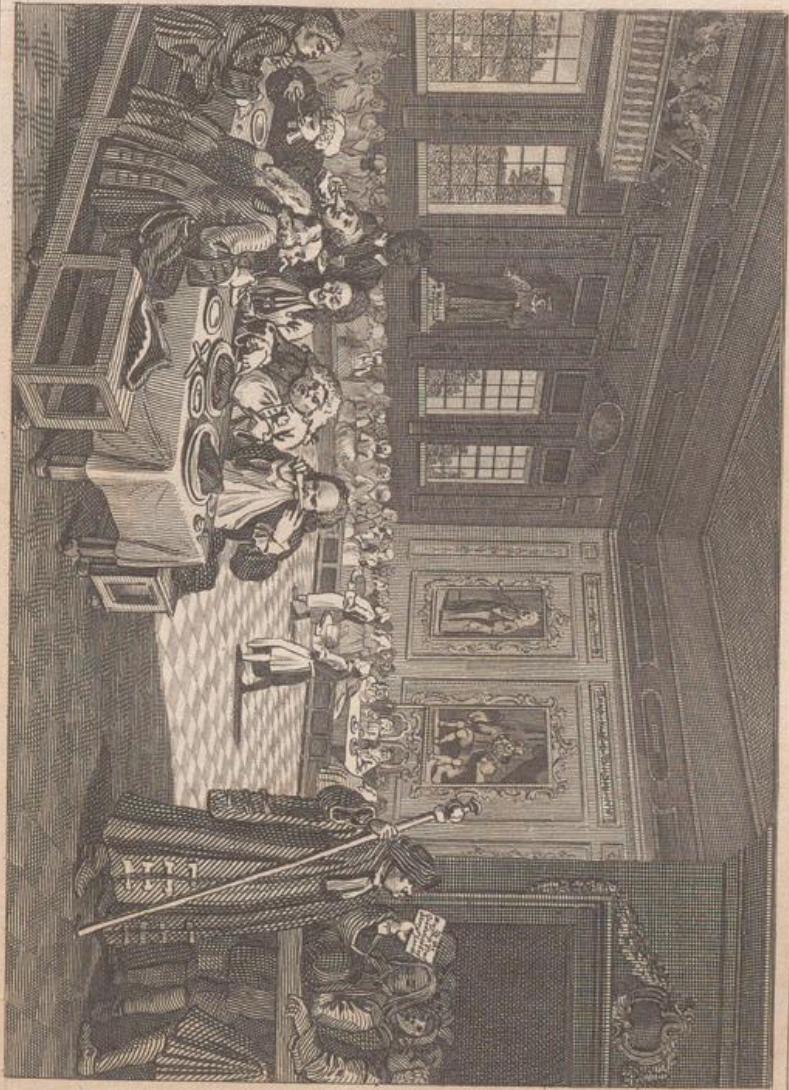
PLATE VIII.

THE INDUSTRIOUS 'PRENTICE GROWN RICH, AND SHERIFF
OF LONDON.

Proverbs, Chapter 4, Verse 7, 8.

“With all thy gettings, get understanding. Exalt her and she shall promote thee; she shall bring thee to honour when thou dost embrace her.”

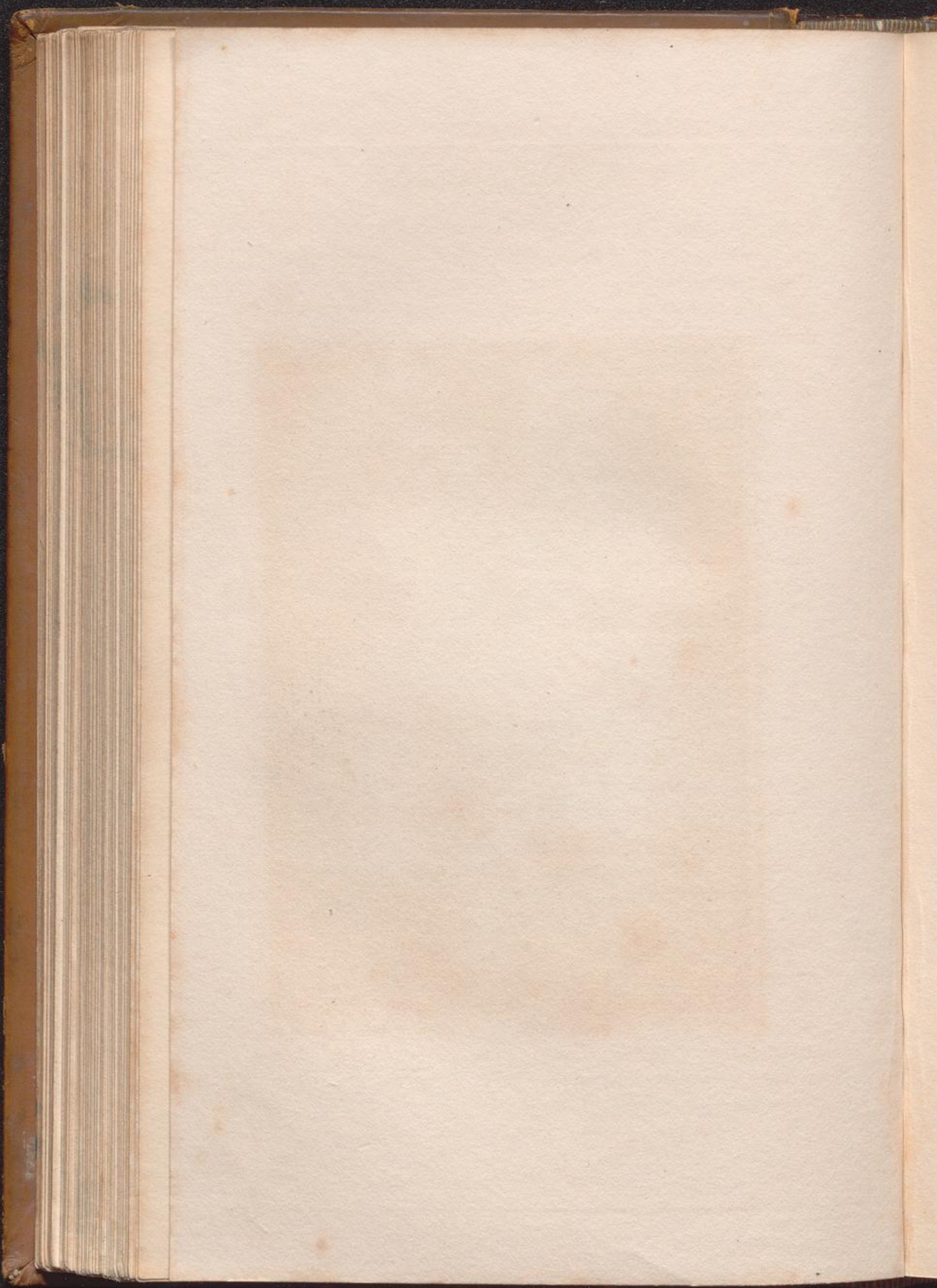
The progress of virtue and vice, together with their respective rewards and punishments, have hitherto kept pace



A. Dunton. sc.

INDUSTRY AND IDIENESS. PL. 9.

Published by John Mayor 50 Fleet Street April 11 1831.



with each other ; we have seen the slothful apprentice, the obstinate, the drunken, the abandoned Idle, in several stages of his life, running the race of lewdness and infamy ; we have traced him through various scenes of his folly, and find him at last so harassed and tormented with the apprehensions of guilt, that even the sound of a shaken leaf can terrify him, and render him a burthen to himself ; while his fellow-apprentice, the industrious and honest Goodchild has trod the paths of innocence and virtue, is happy in the possession of an amiable bride, meets with the respect of all who know him ; loves, and is beloved by every neighbour. This print is a farther continuation of the happiness that attends on diligence and goodness. We now find his conscientious discharge of the duties of a tradesman, his punctuality and other necessary qualifications, have recommended him to the notice of the chief magistrate, as a proper person to serve the honourable office of Sheriff of the opulent city of London and county of Middlesex ; (that being an introduction to the dignity of Lord Mayor) in which exalted situation he is now represented as treating the liverymen of his company, with their wives, at the hall.

Mr. Hogarth has here, as in most of his pieces, given us the strongest proofs of his unequalled humour, by introducing a few remarkable characters, (as being the life of a city-feast) in their superior excellence of guttling and guzzling ; in which noble and elevated employ, the whole company indeed seems to be happily engaged ; representing to us, at one view, the various ways of what we call laying it in. In these public entertainments do some men place their chief delight, studying the indulgence of their palates, and the gratification of their luxurious appetites above every other thing whatever ; eating to the sound of music ; boasting a

refined taste ; and proud of those accomplishments the sensible man despises. Pity is it that they should not, now and then, experience that necessity numbers of people are driven to, through the absolute want of a hearty meal ! Were this to be the case, I am convinced they would not take such pains to feast and pamper a wanton appetite, at the expence of all that is manly, rational, and sober. At the door is a crowd of people, supposed to have brought a delinquent to justice ; one of these has presented a letter, addressed to the worshipful Francis Goodchild, Esq. Sheriff of London, which the beadle takes, with the utmost mark of self-consequence, snuffing up his nose, declaring in the plainest terms, what vast importance he thinks himself of, and at the same time giving us to understand, that no outward mark of significance is sufficient to express the notions a man will sometimes entertain of himself.

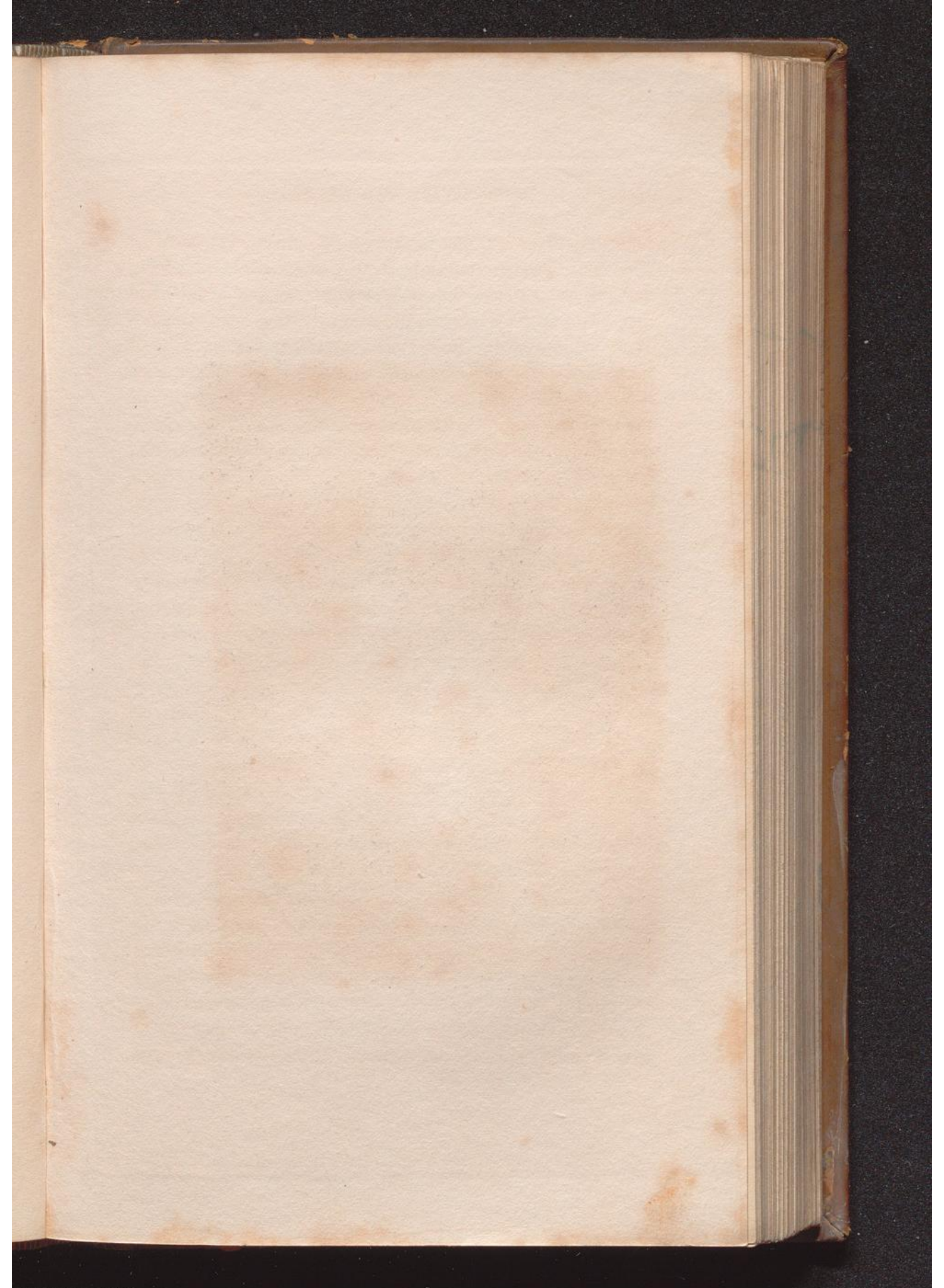
PLATE IX.

THE IDLE 'PRENTICE BETRAYED BY A PROSTITUTE, AND
TAKEN IN A NIGHT CELLAR WITH HIS ACCOMPLICES.

Proverbs, Chapter vi, Verse 26.

“ The adultruss will hunt for the precious life.”

Let us turn now again from the picture of Diligence, and take a further view of the progress of Sloth and Infamy, by following the idle 'prentice a step nearer to the approach of his unhappy end. We must remember to have seen him, in the third plate, herding with the worst of the human species, the very dregs of the people ; one of his companions at that time being a one-eyed wretch, who seemed hackneyed





T. Andrews, sc.

INDUSTRY AND IDLENESS, — PL. 9.

Published by John Major, 50, Fleet Street, Sept. 11, 1831.

in the ways of vice. To break this vile connection, he was sent to sea; but no sooner did he return, than his wicked disposition took its natural course, and every month he lived served only to perfect him in fresh degrees of villainy. He presently discovered his old acquaintance, who we are to suppose rejoiced to find him so ripe for mischief; with this worthless abandoned fellow he enters into engagements of the vilest nature, those of robbery and murder. Thus blindly will men sometimes run headlong to their own destruction! About the time when these plates were first published, which was in the year 1747, there was a noted house in Chick-lane, Smithfield, that went by the name of the Blood-bowl house, so called from the various scenes of blood that were there, almost daily, carried on; it being a receptacle of whores and thieves; where the greatest infamy was practised: and where, there seldom passed a month without the commission of some act of murder. To this subterraneous place of iniquity, (it being a cellar) was our hero soon introduced where he is now represented in company with this accomplice, and others of the same stamp, after the perpetration of the most horrid act of barbarity, (that of killing a passer-by, and conveying him into a place under ground, contrived for this purpose) dividing the ill-gotten booty, which consists of two watches, a snuff-box, and some other trinkets. In the midst of this villainous enjoyment, if enjoyment it can be called, is he betrayed by his strumpet, (a proof of the treachery of such wretches) into the hands of the high constable, and his attendants, who had with better success than heretofore traced the inhuman murderer to his horrid haunt. The back ground of this print serves rather to give us a representation of night-cellars in general, those infamous places of resort for the

dissolute and abandoned of both sexes, than a further illustration of our author's chief design ; however, as it was Mr. Hogarth's intention in the history before us, to encourage virtue, and expose vice, by placing the one in an amiable light, and pointing out the other in its most heightened scenes of wickedness and impiety, in hopes of deterring the half-spoilt youth of this metropolis from, even, the possibility of the commission of such infernal actions, by frightening them from these wretched places ; as this, I say, was manifestly his intention, it cannot be thought a deviation from the subject. By the skirmish behind the woman, without a nose ; the scattered cards upon the floor, &c. we are told, that drunkenness and riot, disease, prostitution and ruin, are the dreadful attendants of sloth, and the general fore-runners of theft and murder ; and by the halter hanging from the cieling, over the head of the sleeper, we are taught two things ; the indifference of mankind, even in a state of danger, and the insecurity of guilt in every situation.

PLATE X.

THE INDUSTRIOUS 'PRENTICE ALDERMAN OF LONDON ; THE IDLE ONE BROUGHT BEFORE HIM AND IMPEACHED BY HIS ACCOMPLICE.

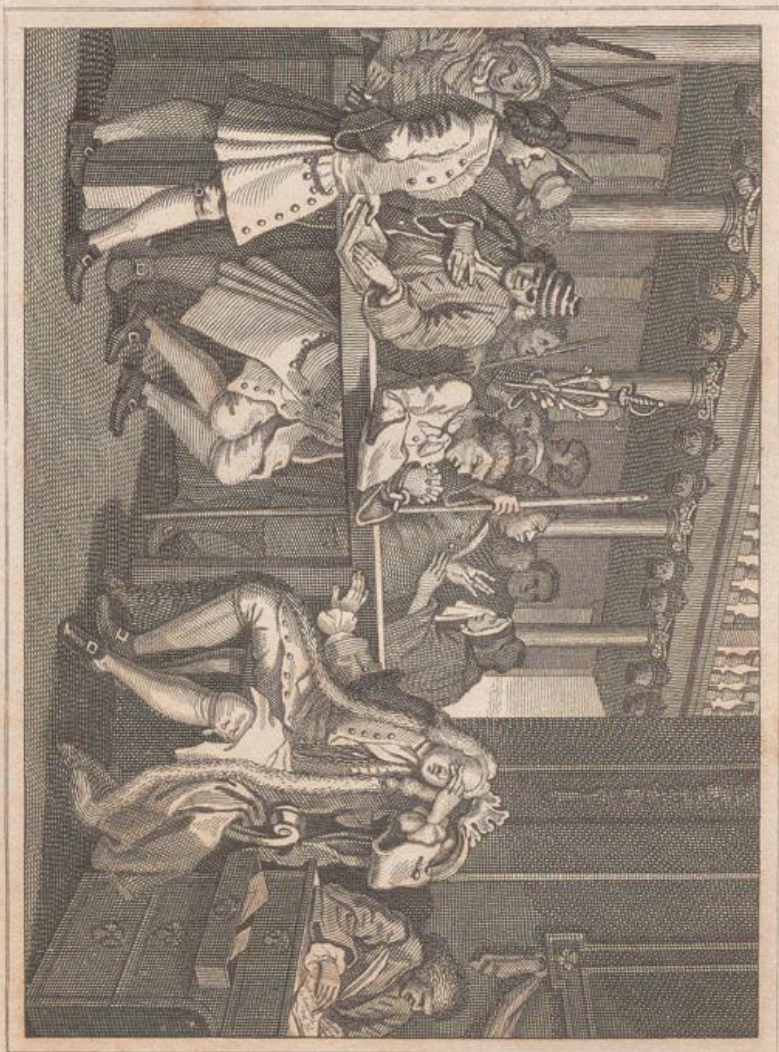
Leviticus, Chapter xiv, Verse 15.

“ Thou shalt do no unrighteousness in judgment.”

Psalm xix, Verse 16.

“ The wicked is snared in the work of his own hands.”

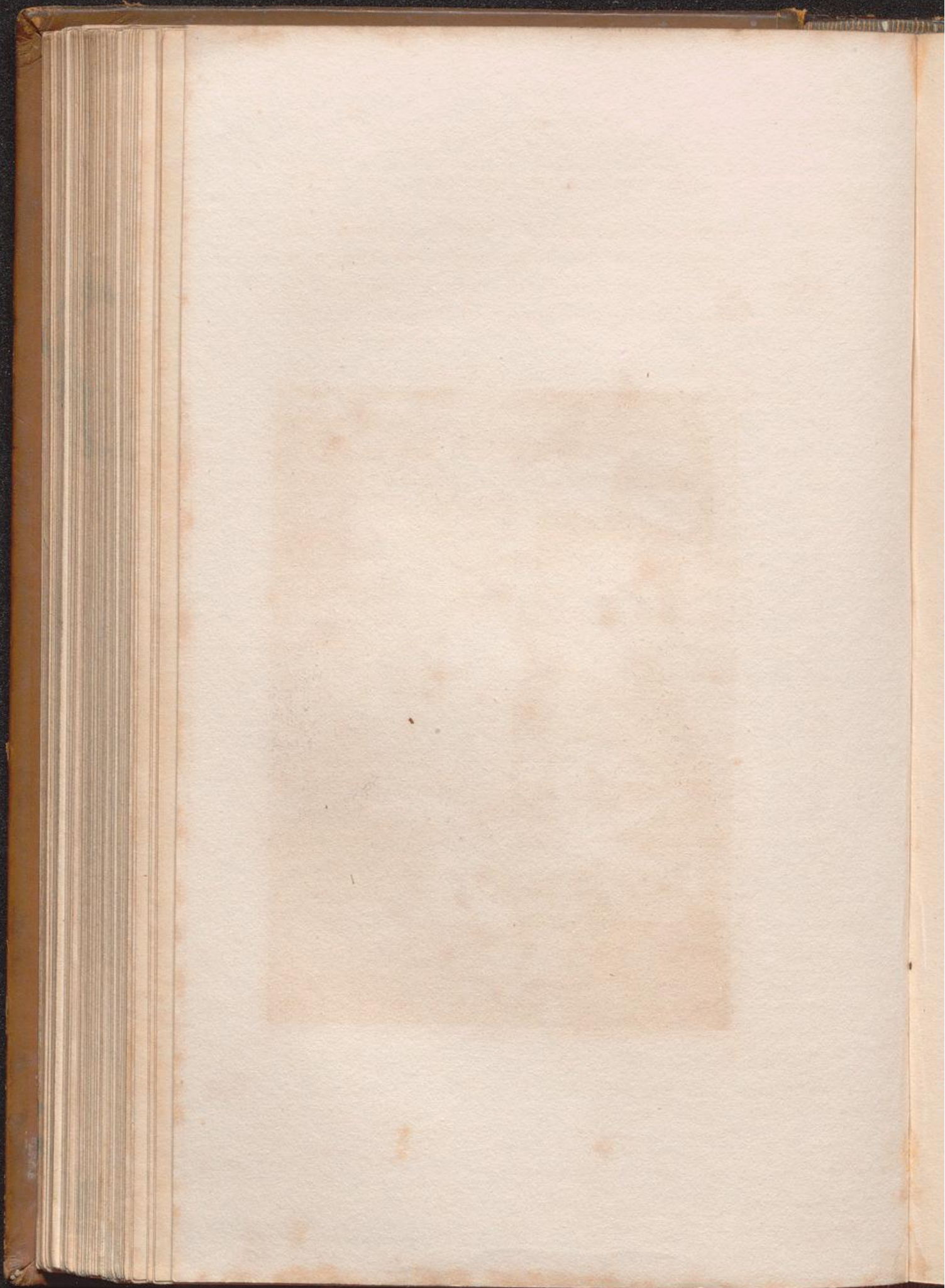
Imagine him now handcuffed, and dragged from his infernal haunts through the streets to a place of security,



J. Audinot, sc.

INDUSTRY AND IDLENESS. PL. 10.

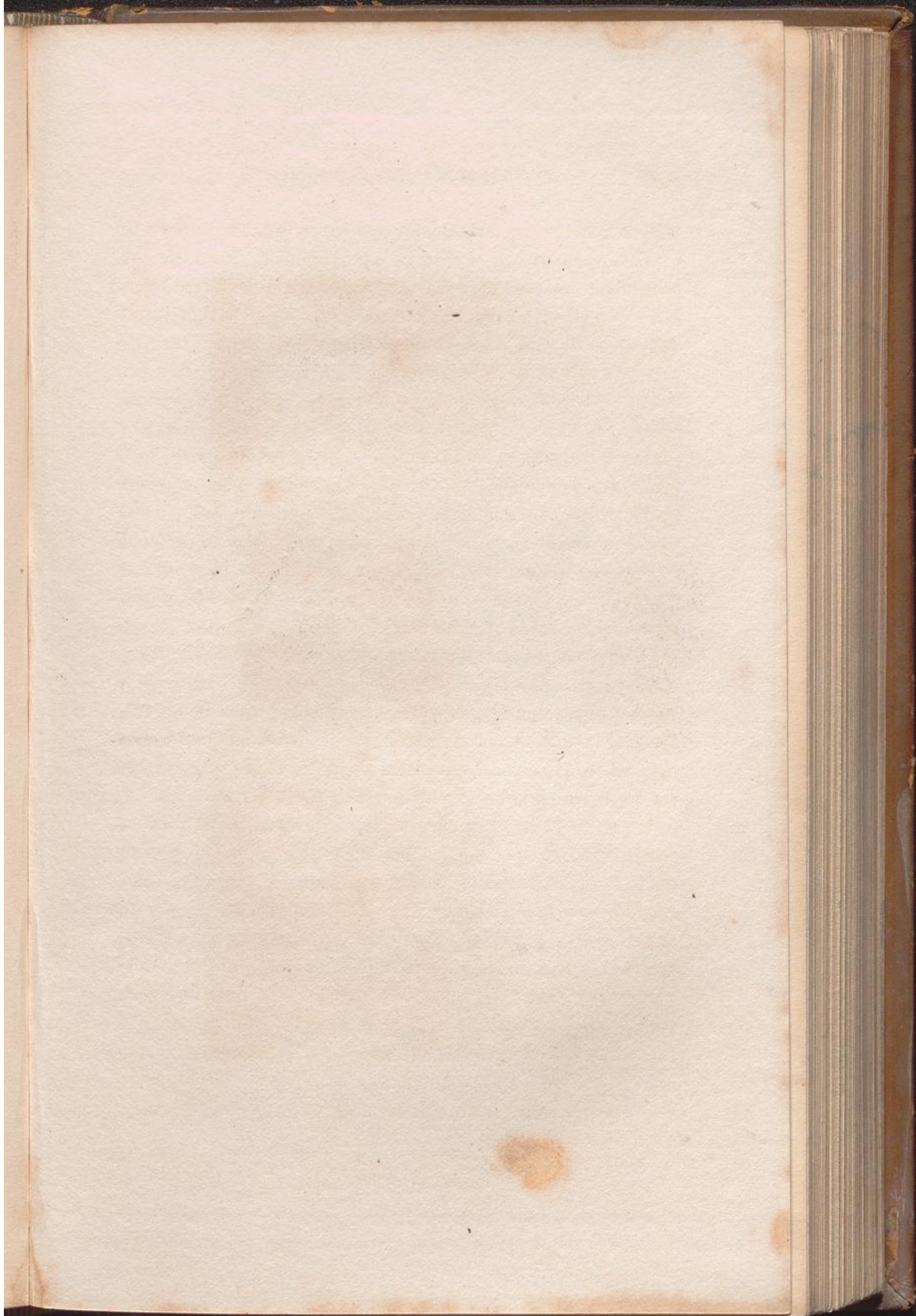
Published by John Mayor, 50, Finsbury Street, Sept. 27, 1831.

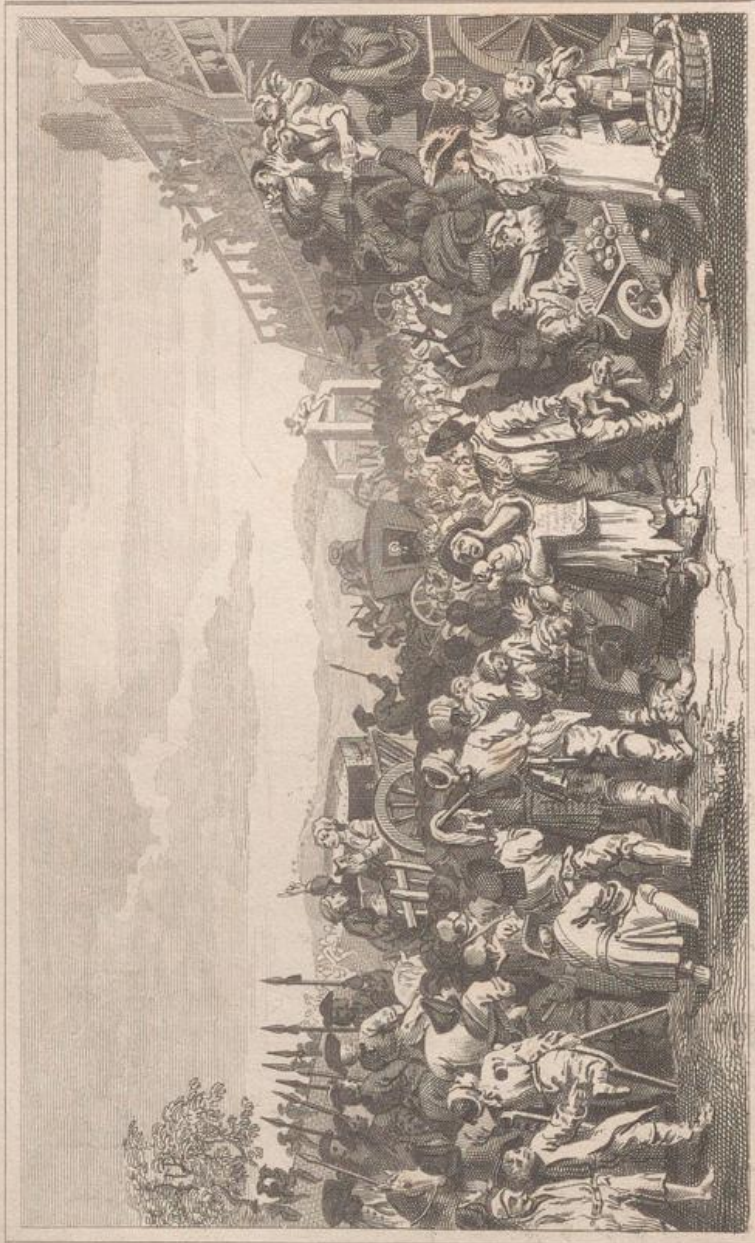


amid the scorns and contempt of a jeering populace ; and thence brought before the sitting magistrate, (which to heighten the scene and support the contrast is supposed to be his fellow-apprentice, now chosen an alderman) in order to be dealt with according to law. See him then at last, having run his course of iniquity, fallen into the hands of justice, betrayed by his accomplice ; a further declaration of the perfidy of man, when even partners in vice are unfaithful to each other. This is the only print among the set, excepting the first, where the two principal characters are introduced ; in which Mr. Hogarth has discovered his great abilities, both in description, and a particular attention to the uniformity and connection of the whole. He is here at the bar, with all the marks of guilt imprinted on his face. Now, if his fear will suffer him to think, must he reflect on the happiness of his fellow 'prentice and the misery of himself ; upon his exalted situation, and the dreadful downfall of his own ; at one instant he condemns the persuasions of his wicked companions ; at another, his own idleness and obstinacy ; however deeply smitten with his crime, he sues to his judge upon his knees, for mercy, and pleads in his cause, the former acquaintance that subsisted between them, when they both dwelt beneath the same roof, and served the same common master : but here was no room for lenity ; murder was his crime, and death must be his punishment ; the proofs are incontestible, and his *mittimus* is ordered, which the clerk is drawing out. Let us next turn our thoughts upon the alderman, in whose breast a struggle between mercy and justice is beautifully displayed. Who can behold the magistrate here, without praising the man ? How fine are the painter's thoughts of reclining the head upon one hand, while the other is extended to express pity

and shame ! pity, for his fellow 'prentice, and shame, to think human nature should be so depraved. It is not the gold chain or scarlet robe that constitutes the character, but the feelings of the man within. To shew us that application for favour, by the ignorant, is often idly made to the servants of justice, who take upon themselves on that account a certain state and consequence not inferior to magistracy, the mother of our delinquent is represented in the greatest distress, as making interest with the corpulent, self-sworn constable, who with an unfeeling concern seems to say, "Make yourself easy, for he must be hanged : " and to convince us that bribery will even find its way into courts of judicature, here is a woman, in some other cause, seeing the swearing clerk ; who has stuck his pen behind his ear that his hands might be both at liberty ; and how much more his attention is engaged to the money he is taking, than to the administration of the oath, may be readily known, from the ignorant, treacherous evidence being suffered to lay his left hand upon the book ; strongly expressive of the sacrifice even of sacred things to the inordinate thirst of gain.

From Newgate, (the prison to which he was committed, where during his continuance he lay chained in a dark dismal cell, deprived of the cheerfulness of light ; fed upon bread and water, and left without a bed to rest on) was he removed to the bar of judgment, and condemned to die by the laws of his country ; with the short space of but two or three days allowed him between that and his time of execution, to make his peace with God.





A. DUNCAN, sc.

INDUSTRY AND IDLENESS - PL. II.

Published by John Major, 50, Fleet Street, June 30, 1831.

PLATE XI.

THE IDLE PRENTICE EXECUTED AT TYBURN.

Proverbs, Chapter i, Verse 27, 28.

“When fear cometh as desolation, and their destruction cometh as a whirlwind; when distress cometh upon them, then they shall cry unto God but he will not answer.”

Behold him then on that dreadful morn drawn in a cart, attended by the sheriff's officers on horseback, with his coffin behind him, through the public streets to Tyburn,* there to receive the just reward of his many crimes; a shameful, ignominious death. The ghastly appearance of his face, and the horror painted on his countenance, plainly describe the dreadful situation of his mind, which we must imagine agitated with shame, remorse, confusion, and terror. The careless position of the Ordinary† at the coach-window, is intended to shew how inattentive those appointed to that office sometimes are of their duty, giving room for heresy, which is excellently expressed by the itinerant preacher in the cart, instructing the despairing malefactor from a book of Wesley's.‡ Mr. Hogarth has, in this print, digressing from the history and moral of the piece, taken an opportunity of giving us a humourous representation of an execution or a Tyburn fair; such days being made holydays, produce scenes of the greatest riot, disorder, and uproar; being

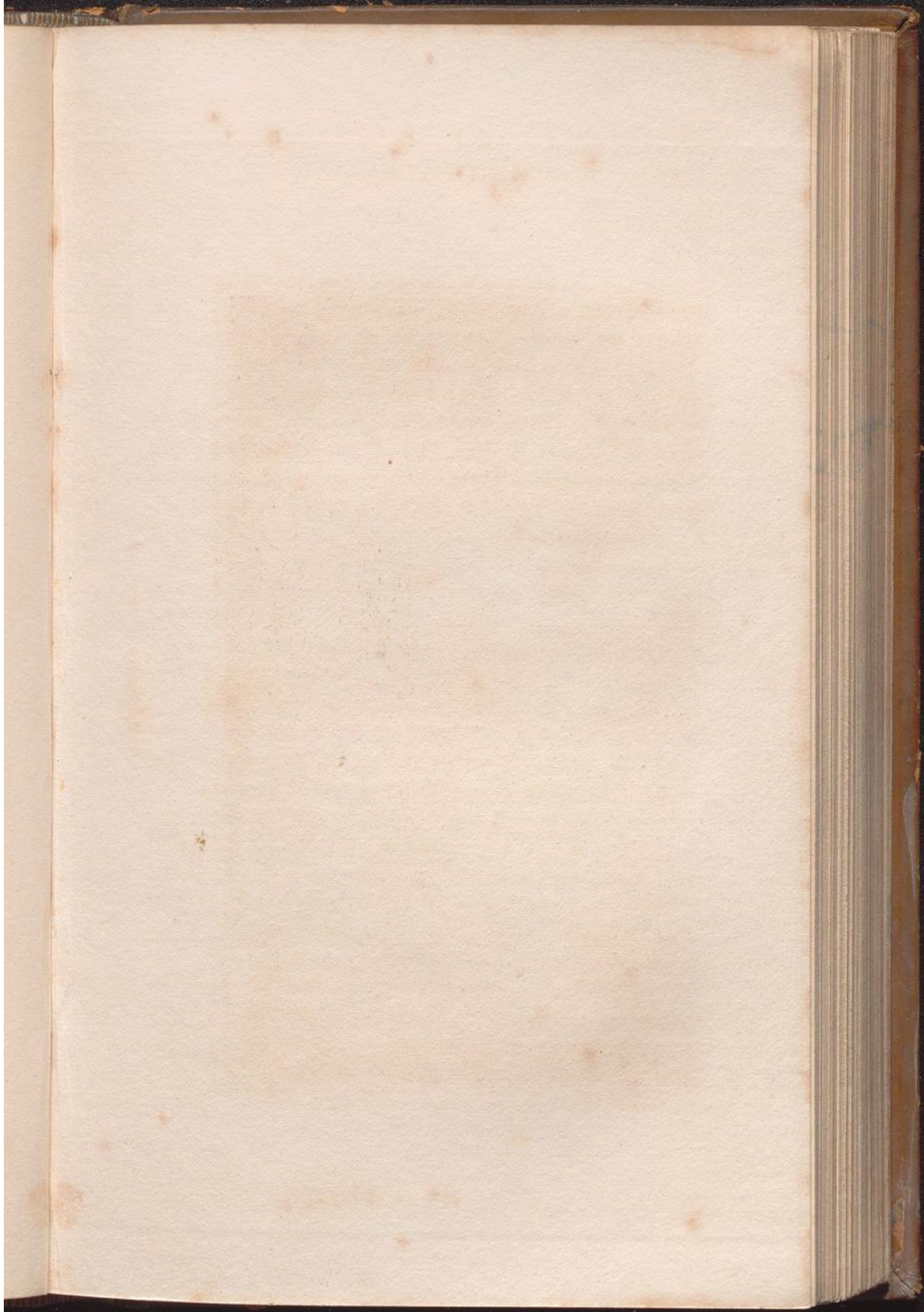
* The then general place of execution, in the out-skirts of London, near Hyde Park wall, having a distant view of two villages, situated on eminences about a mile from each other, Hampstead and Highgate.

† The chaplain of Newgate, whose office is to attend malefactors to the gallows.

‡ A leader of a sect called Methodists.

generally attended with such hardened wretches, as come not so much to reflect upon their own vices, as to commit those very crimes which must, in time, inevitably bring them to the same shameful end. In confirmation of this, see how earnestly one boy watches the motions of the man* crying his cakes (while he is picking his pocket;) and another waiting to receive the booty! We have here interspersed before us a deal of low humour, but such as is common on occasions like this. In one place we observe an old bawd turning up her eyes and drinking of gin, the very picture of hypocrisy; and a man indecently helping up a girl into the same cart: in another, a soldier stept up to his knees in a ditch of water to put his hands up the petticoats of a woman standing before him, at which two boys are laughing: such is the effect of ill example! Here we see one almost squeezed to death among the horses; there another trampled on by the mob. In one part is a girl clawing the face of a boy for oversetting her barrow; in another, a woman beating a fellow for throwing down her child. Here we see a man flinging a dog among the crowd by the tail; there a woman crying the dying speech of Thomas Idle, printed the day before his execution, and many other things too minute to be pointed out; two or three more, however, I must not omit taking notice of, one of which is, the letting off a pigeon, bred at the gaol, fly from the gallery, which hastes directly home, an old custom to give an early notice to the keeper and others of the turning off or death of the criminal: another, the skeletons hanging on the outside of the plate, as emblematical of a

* Tiddy-doll, a noted man so called from the burden of a song he always sung in praise of the cakes he sold; and who made it his business to attend at all fairs and other places of low public resort.





A. Dunbar, sc.

INDUSTRY AND IDLENESS. PL. 12.

Published by John Mayor, 5, O'Flaherty Street, March 31, 1831.

murderer's being hung in chains :* and the last, that of the executioner's smoaking his pipe upon the top of the gallows ; whose position of indifference betrays an unconcern that nothing can reconcile with the shocking spectacle, but that of use rendering familiar ; and declares a truth, which every character in this plate seems to confirm, that a sad and distressful object loses its power of affecting, by being frequently seen.†

PLATE XII.

THE INDUSTRIOUS 'PRENTICE LORD MAYOR OF LONDON.

Proverbs, Chapter iii, Verse 16.

“Length of days is in her right hand, and in her left riches and honour.”

Having seen the ignominious end of the idle 'prentice, nothing remains but to represent the completion of the other's happiness, who is now exalted to the highest honour, that of Lord Mayor of London ; the greatest reward that ancient and noble city can bestow on diligence and integrity. Our author has here, as in the last plate, given a loose to his humour, in representing more of the low part of the Lord Mayor's shew, than the magnificent ; yet the honour done the city, by the Prince and Princess of Wales is not forgot. The variety of comic characters in this print serves to shew what generally passes on such public processions as these, when the people gather to gratify their

* This was formerly the custom, but the law ordains him now to be anatomized.

childish curiosity, and indulge their wanton disposition or natural love of riot. The front of this plate exhibits the oversetting of a board on which some girls had stood, and represents them sprawling upon the ground; on the left, at the back of the scaffold, is a fellow hugging a woman, and another below, enjoying the opportunity he has given him of feasting his lascivious eye: near him is a blind man, straggling in among the crowd, and joining in the general hollow: before him is a Militia-man, so completely drunk as not to know what he is about; a figure of infinite humour. Though Mr. Hogarth has here marked out two or three particular things, yet his chief intention was to ridicule the city-militia, which is composed of undisciplined men of all ages, sizes, and height; some fat, some lean, some tall, some short, some crooked, some lame, and all in general so unused to muskets, that they know not how to carry them. One, we observe, is firing his piece, and turning his head another way, (a pretty fellow for a soldier!) at whom the man above is laughing, and at which the child is frightened. The boy, on the right, crying "a full and true account of the ghost of Thomas Idle," supposed to have appeared to the Mayor, preserves the connection of the whole work. With respect to the *cornu-copiae*, or horns of plenty, on the outside of the plate, they are introduced as symbolical of that abundance that fills the hands of the diligent.

Thus have we seen, by a series of events, the prosperity of the one, and the downfall of the other; the riches and honour that crown the head of industry, and the ignominy and destruction that await the slothful. After this, it would be unnecessary to say which is most the eligible path to tread. Lay the roads but open to the view, and the traveller

will take the right, of course ; give but the boy this history to peruse, and his future welfare is almost certain.*

* [“ Thomas Phillips, Esq. R. A. who wrote an excellent Life of Hogarth for Rees’s Cyclopaedia, free from the least taint of that professional jealousy in which Barry and others have indulged—speaks highly of this set of prints, as having “ probably effected much more good by a plain intelligible exhibition of an unvarnished tale, directly pointed to the most common intellects than Lectures or Sermons of the utmost eloquence could produce. The impression they made at the time, is now almost incredible.”

Mr. Phillips’s general view of our author’s merits is well worth extracting.

“ In his own original manner, and in that alone, distinct from every one, he was super-excellent ; conceiving his subjects with most consummate intelligence, and executing them with appropriate character and style.”

In justice to Mr. Phillips it should be noticed, that he appears to be the only *Painter* that is found bestowing unequivocal praise upon Hogarth. As for Gilpin, (a sort of brother artist) “ surely he went further than he intended,” when he says “ that his figures on the whole are inspired with so much life and meaning, that the eye is kept in good humour in spite of its *inclination* to find fault ;” for this is high praise indeed.

However, it was the felicity of Hogarth, “ gloriously to offend :”—and perhaps it might soothe the jealousy of painters yet unborn, to have it *settled*, that he “ snatched” his graces from “ beyond the reach of art.”—Perhaps no one in modern days having shewn a similar audacity save the worthy George Cruikshank.

Certain it is that Reynolds, Northcote, Fuseli, and even the unmercenary Barry, speak of Hogarth with only negative praise. Poor dear Barry—who all but starved upon the theory of his art, while Hogarth lived handsomely upon the practice of it—he sets up, forsooth, a Mr. William Penny, as greatly his superior in attempting and reaching the heart. But who and what was this gentleman ?—Mr. C. Lamb, upon inquiring amongst those better acquainted than himself with the “ illustrious obscure,” finds him distinguished as the painter of a death of Wolfe, which missed the prize the same year that West gained it ; and

also as painter of the "dead alive" to the Royal Humane Society!—thus was the illustrious Hogarth to be supplanted by one who probably reached *Barry's heart* by telling him to go on starving, and never mind the capriciousness of public taste.

But in the endeavour made throughout the present volume, to bring forward the best authorities in favour of our author, the able and masterly essay on his genius and character by Mr. Charles Lamb, must be laid under further contribution—he comes forward, like Mr. Cunningham, as a volunteer, in the double capacity of *eulogist and champion*—and vindicates him nobly against the attacks more particularly of his jealous brethren.

“ It is the fashion with those who cry up the great Historical School in this country, at the head of which Sir Joshua Reynolds is placed, to exclude Hogarth from that school, as an Artist of an inferior and vulgar class. Those persons seem to me to confound the painting of subjects in common or vulgar life, with the being a vulgar Artist. The quantity of thought which Hogarth crowds into every picture, would alone *unvulgarize* every subject which he might choose. Let us take the lowest of his subjects, the print called *Gin Lane*. Here is plenty of poverty and low stuff to disgust upon a superficial view: and accordingly, a cold spectator feels himself immediately disgusted and repelled. I have seen many turn away from it, not being able to bear it. The same persons, would, perhaps, have looked with great complacency at Poussin's celebrated picture of the *Plague at Athens*. Disease and death, and bewildering terror in *Athenian garments*, are endurable, and come, as the delicate critics express it, “ within the limits of pleasurable sensation.” But the scenes of their own St. Giles's, delineated by their own countryman, are too shocking to think of. Yet if we could abstract our minds from the fascinating colours of the picture, and forget the coarse execution (in some respects) of the print, intended as it was to be a cheap plate, accessible to the poorer sort of people, for whose instruction it was done, I think we could have no hesitation in conferring the palm of superior genius upon Hogarth, comparing this work of his with Poussin's picture. There is more of imagination in it—that power which draws all things to one,—which makes things animate and inanimate, beings with their attributes, subjects and their accessaries, take one colour, and serve to one effect. Every thing in the print, to use a vulgar expression, *tells*. Every part is full of ‘ strange

images of death.' It is perfectly amazing and astounding to look at. Not only the two prominent figures, the woman and the half-dead man, which are as terrible as any thing which Michael Angelo ever drew, but every thing else in the print contributes to bewilder and stupify;—the very houses, as I heard a friend of mine express it, tumbling all about in various directions, seem drunk—seem absolutely reeling from the effect of that diabolical spirit of phrenzy which goes forth over the whole composition. To shew the poetical and almost prophetic conception of the Artist, one little circumstance may serve. Not content with the dying and dead figures, which he had strewed in profusion over the scene of the action, he shews you what (of a kindred nature) is passing beyond it. Close by the shell, in which, by the direction of the parish-beadle, a man is depositing his wife, is an old wall, which, partaking of the universal decay around it, is tumbling to pieces. Through a gap in this wall are seen three figures, which appear to make a part in some procession which is passing by on the other side of the wall, out of the sphere of the composition. This extending of the interest beyond the bounds of the subject, could only have been conceived by a great genius.

“Shakspeare, in his description of the painting of the Trojan War, in his *Tarquin and Lucrece*, has introduced a similar device, where the painter made a part stand for the whole.

For much imaginary work was there,
Conceit deceitful, so compact, so kind,
That for Achilles' image stood his spear,
Grip'd in an armed hand; himself behind
Was left unseen, save to the eye of mind:
A hand,* a foot, a face, a leg, a head,
Stood for the whole to be imagined.

* It is singular that Mr. Lamb should have overlooked on this occasion, a yet more remarkable exemplification of the subject, occurring in the left corner of “*Calais Gate*” where Hogarth has introduced his own portrait making the sketch—the guard arresting him as a spy, places his *hand* only upon his shoulder, while there is nothing else to indicate his presence but the halberd brought into the picture above the painter's head.

“This he well calls *imaginary work*, where the spectator must meet the Artist in his conceptions half way; and it is peculiar to the confidence of high genius alone to trust so much to spectators or readers. Lesser Artists shew every thing distinct and full, as they require an object to be made out to themselves before they can comprehend it.

“When I think of the power displayed in this (I will not hesitate to say) sublime print, it seems to me the extreme narrowness of system alone, and of that rage for classification, by which, in matters of taste at least we are perpetually perplexing, instead of arranging our ideas, that would make us concede to the work of Poussin above-mentioned, and deny to this of Hogarth, the name of a grand serious composition.

“We are for ever deceiving ourselves with names and theories. We call one man a great historical painter, because he has taken for his subjects kings or great men, or transactions over which time has thrown a grandeur. We term another the painter of common life, and set him down in our minds for an artist of an inferior class, without reflecting whether the quantity of thought shewn by the latter may not much more than level the distinction which their mere choice of subjects may seem to place between them; or whether, in fact, from that very common life, a great artist may not extract as deep an interest as another man from that which we are pleased to call history.

“I entertain the highest respect for the talents and virtues of Reynolds; but I do not like that his reputation should overshadow and stifle the merits of such a man as Hogarth, nor that to mere names and classifications we should be content to sacrifice one of the greatest ornaments of England.”*

The further perusal of Mr. Lamb's Essay will shew what pains have been taken to deprive our author of his well earned laurels.

Hogarth was far from undervaluing the old masters—indeed Mr. Cunningham, in his life of Reynolds, claims for him a *better comprehension* of the “*scope and character*” of their works than belonged to Sir Joshua himself!

* The original of this able disquisition on the merits of Hogarth, appeared in No. III. of the “*Reflector*,” 1811. Reprinted in Mr. Nichols's *Anecdotes*, 4to. vol. iii.

In adverting to the "historical style," or rather to that of the "*grand historical*," in the sense that great painters have loved to use it, there is yet no occasion to admit that Hogarth was not an historical painter; neither could he help it, if his dramatic power of representing *domestic history* in the way that came home to "mens' business and bosoms," gave more vivid delight than the exploits of kings and heroes; or than stale religious or mythological subjects.

Constantly placed upon self-defence, he thus modestly but firmly and sensibly vindicates that particular application of his abilities which has so long delighted the world. "I thought the style of painting which I had adopted, admitting that my powers were not equal to doing it, might one time or other come into better hands, and be made more entertaining and more useful than the eternal blazoning and tedious repetition of hackneyed beaten subjects, either from the scriptures, or the old ridiculous stories of Heathen Gods."

"In these compositions, those subjects that will both entertain and improve the mind bid fair to be of the greatest public utility, and must therefore be entitled to rank in the highest class."

Yet with persons of a certain class, "to admire Hogarth," says Mr. Cunningham, "amounts to treason against the great masters," and again, "It has been observed that Reynolds *admired one style and painted another*;" that with Raphael and Michael Angelo and the "great masters" and the "grand style" on his lips, he dedicated his own pencil to works of a character into which little of the lofty, and nothing of the divine could well be introduced." So much for "the incessant cry of all Academies about the study of the "grand style." Hogarth's proudest appellation is that of the "*Painter of the People*," who, with the constant *disposition to be pleased*, will never thank any one for teaching them to find fault with their own peculiar favorite.]